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ABSTRACT

An outline of a quinmester course to increase the student's understanding and enjoyment of the short story is provided. The outline contains performance objectives, course content, teaching strategies, and lists of student and teacher resources. Elements of the short story that are emphasized are point of view, setting, theme, plot, and character. The course utilizes both the reading and writing skills of the students. (DB)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

Language Arts: ENJOYING SHORT STORIES 5111.12
5112.12
5113.12
5114.12
5115.12
5116.12

English

DIVISION OF INSTRUCTION • 1971

CS 200 062

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English

Written by Clifford G. Singleton
and
M. Paul Rice
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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COURSE NUMBER

5111.12
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COURSE TITLE: ENJOYING SHORT STORIES

COURSE DESCRIPTION: A study of the short story with emphasis on the student's enjoyment of the genre and his recognition of such elements of the short story as plot, character, and setting.

I. PERFORMANCE OBJECTIVES

A. Given a particular short story, the student will apply the structural divisions of the genre.

B. Given a list of the types of conflict found in fiction, the student will be able to explain each type.

C. Given several short stories, the student will identify the major conflict in each.

D. Given a particular short story, the student will state the point of view employed by the writer.

E. Given a particular short story, the student will describe the author's attitude toward his subject or a major character in the short story.

F. Given a particular short story, the student will be able to describe the setting of the story.

G. Given a particular short story, the student will be able to state the theme or main idea in the story.

H. Given a particular short story, the student will be able to differentiate between plot and theme.

I. Given a particular short story, the student will be able to explain how plot, character, and setting unify the story.

J. Given selected short stories, the student will explain which aspects made the stories enjoyable or unenjoyable to him.

K. Given a particular short story, the student will be able to relate the story to his own world.

II. COURSE CONTENT

The short story is the most popular literary genre in America today. Millions

find enjoyment from short stories which are to be found in abundance in books and magazines.

The short story offers the student one of the greatest opportunities to find enjoyment in reading. Its brevity, variety of subject matter, and intense mood account for its popularity. Unlike the novel which requires the student to pore over hundreds of pages, the short story offers immediate satisfaction.

The purpose of "Enjoying the Short Story" is to increase the student's reading enjoyment and his understanding of the short story. By examining elements of the short story such as conflict, plot, setting, character, and theme, the student will become more familiar with the genre and increase his understanding and enjoyment.

I. Structure of the short story

   A. Introduction
   B. Rising action
   C. Climax
   D. Denouement

II. Conflict in the short story

   A. Man vs. man
   B. Man vs. God
   C. Man vs. nature
   D. Man vs. himself
   E. Man vs. society

III. Elements of the short story

   A. Point of view
   B. Setting
   C. Theme
   D. Plot
   E. Character

IV. Pleasure of the short story

   A. Enjoyment
   B. Relevancy

III. TEACHING STRATEGIES

   A. Given a particular short story, the student will apply the structural divisions of the genre.

1. Give students a series of statements or photographs to arrange in story form.

2. Have students explain why they put the statements or photographs in the order that they did.

3. After giving students a list and description of the structural elements of the short story have them select statement(s) or photograph(s) provided by instructor which illustrate each element.

4. Illustrate the structure of the short story including introduction, rising action, climax, and denouement by examining a story such as: "The Adventure of the Speckled Band," "Contents of the Dead Man's Pockets," or "Across the Bridge."

5. Supplied with an introduction, rising action, and climax of a short story have the student write a denouement.

B. Given a list of the types of conflict found in fiction, the student will be able to explain each type.

1. Ask students to explain such phrases as world conflict and parent-child conflict, to establish a definition of conflict.

2. Present a short lecture on types of conflict found in fiction.

3. Give students a list of the major conflicts in fiction and have them propose situations for each type of conflict.

4. After selecting a photograph or article from a newspaper or magazine, have students explain which type of conflict it illustrates.

5. After viewing the film "Tell-Tale Heart" have students discuss the conflicts found in Poe's short story.

6. Show the filmstrip "What to Look for in Drama and Fiction: The Transgression" to illustrate conflict in the short story.

C. Given several short stories, the student will identify the major conflict in each.

1. Discuss the various types of conflict found in short stories such as: "To Build a Fire," "Flight," "The Celestial Omnibus," or "The Devil and Daniel Webster."

2. Ask students to compare how the same conflict is treated differently in two short stories such as: "The Most Dangerous Game" and "The Split Cherry Tree."

3. Write a paper explaining what caused the conflict in a particular short story and the events which contributed to it. Such stories as "The Interlopers," "The Lagoon," or "The Lottery" could be used.

D. Given a particular short story, the student will state the point of view employed by the writer.

1. Show the film "The Eye of the Beholder" to emphasize how the same situation can be seen differently.

2. Ask students to describe a situation from the point of view of three different persons.

3. Ask students to describe an object from three different sides.

4. Give the student several paragraphs from three short stories for him to identify the point of view employed in each.

5. Ask students to suggest how a story could be developed from several points of view.

E. Given a particular short story, the student will describe the author's attitude toward his subject or a major character in the short story.

1. Have students write a description of a character of his choice from a short story such as: "Miss Brill," "The Catbird Seat," or "The Necklace."

2. Have students select from a list of adjectives those which best describe a character of a particular short story and explain why those adjectives best describe him.

3. Explain the author's attitude toward his subject or a major character in a particular short story and how the author conveys this attitude.

4. After viewing the film "Dickens' Christmas Carol" have students write a paper discussing the author's attitude toward a character.

5. After having the students read Ambrose Bierce's "Occurrence at Owl Creek Bridge" show the film and have students compare the attitudes of the writer and the director toward the main character.

6. Show the filmstrips "Ernest Hemingway The Man. A Biographical Interpretation" and "Ernest Hemingway The Writer: Big Two Hearted River" to illustrate how the writer's life is reflected in his work.

7. Have students read two similar short stories such as "A Slander" and "The Piece of Yarn" and compare the authors' attitudes toward their subject.

F. Given a particular short story, the student will be able to describe the setting of the story.

1. Have students write a paragraph describing the setting in a particular short story.

2. Give students a short story of which he is to identify the settings and suggest other appropriate or inappropriate settings.

3. Have students write a paper explaining the importance of setting in a short story such as: "The Masque of the Red Death" or "The Open Boat."

4. Have students discuss the importance of setting after viewing the film "River Boy."

G. Given a particular short story, the student will be able to state the theme or main idea of the story.

1. Give students several statements from which he is to choose the statement which best identifies the theme of a particular short story.

2. Have students write a paragraph discussing the theme of a short story such as: "The Lady or the Tiger," "The Gift of the Magi," or "The Garden Party."

3. Give students a statement of theme for them to suggest possible ways of developing it into a story. Common themes such as man in an evil world or man's search for self could be suggested.

4. Create a montage of photographs illustrating conflict or a particular theme.

5. After viewing the film "The Red Ballon" have students suggest and discuss possible themes.

H. Given a particular short story, the student will be able to differentiate between plot and theme.

1. Give students a list of the events of a particular short story to arrange in their proper order.

2. Give students a list of events to arrange in logical sequence and suggest possible themes which could be developed.

3. Show the film "What's in a Story?" to emphasize plot and theme in the short story.

I. Given a particular short story, the student will be able to explain how plot, character, and setting unify the story.

1. Discuss how limited plot, character, and setting create unity in the short story. The short stories of Edgar Allan Poe such as: "The Pit and the Pendulum" or "The Cask of Amontillado" could be used as illustrations.

2. Give the students a statement to be used as the last line of an original short story.

3. Have students write an original short story.

4. Have students write an original short story based on a newspaper article or classified advertisement.

5. Have students write an original short story based on a single photograph, sound, or musical selection.

6. Have students produce an animated cartoon of a short story.

7. Have students write and illustrate a short story for young children.

8. Show the film "The Black Cat" and have students discuss how Poe achieves the singleness of effect.

J. Given selected short stories, the student will explain which aspects made the stories enjoyable or unenjoyable to him.

1. Ask students to explain why they did or did not enjoy a particular short story.

2. Have students compile a bibliography of the short stories they most enjoyed explaining why they enjoyed them and the appeal they would have for other students.

3. Keep a card file in the classroom in which students record for the benefit of other students why they did or did not enjoy a short story.

4. Prepare an anthology of the best original short stories.

K. Given a particular short story, the student will be able to relate the story to his own world.

1. Have students write a paper explaining what in a particular short story made it relevant to them.

2. Have students retell a story from another time period in a way which would make it more relevant to contemporary life. "The Pardoner's Tale" from The Canterbury Tales or the story of Orpheus from Greek mythology could be used.

IV. STUDENT RESOURCES

A. State-adopted textbooks:

Alwin. Currents in Fiction. N. Y.: Macmillan, 1968.

Bammon and Whitehead. The Checkered Flag Series. Chicago: Field Educational Publications, Inc., 1967.

Barrows et al. American Experience: Fiction. N. Y.: Macmillan, 1968.

_____. English Tradition: Fiction. N. Y.: Macmillan, 1968.

Blair, Walter, et al. The United States in Literature. Glenview, Illinois: Scott, Foresman & Co., 1968.

Carlsen et al. Focus: Themes in Literature. Manchester, Mo.: McGraw-Hill Book Co., 1967.

_____. Perception: Themes in Literature. Manchester, Mo.: McGraw-Hill Book Co., 1969.

_____. Insights: Themes in Literature. Manchester, Mo.: McGraw-Hill Book Co., 1967.

_____. Encounters: Theme in Literature. Manchester, Mo.: McGraw-Hill Book Co., 1967.

_____. American Literature: Themes and Writers. Manchester, Mo.: McGraw-Hill Book Co., 1967.

_____. Western Literature: Themes and Writers. Manchester, Mo.: McGraw-Hill Book Co., 1967.

Chase et al. Value in Literature. Boston: Houghton Mifflin Co., 1968.

Coleman et al. The Deep Sea Adventure Series. Chicago: Field Educational Publications, Inc., 1967.

Connolly, Francis X., et al. Adventures in Reading. N. Y.: Harcourt, Brace & World, Inc., (Classic) 1968.

Daiches et al. English Literature. Boston: Houghton Mifflin Co., 1968.

Early, James, et al. Adventures in American Literature (Classic ed.) N. Y.: Harcourt, Brace & World, Inc., 1968.

Frier, Robert and Arnold Lazarus. Adventures in Modern Literature. (Companion Series) N. Y.: Harcourt, Brace & World, Inc., 1962.

Hoopes. Stories to Enjoy. N. Y.: Macmillan.

Inglis, Rewey Belle and Josephine Spear. Adventures in English Literature. (Olympic ed.) N. Y.: Harcourt, Brace & World, Inc., 1958.

Loban, Walter, et al. Adventures in Appreciation. (Olympic edition) N. Y.: Harcourt, Brace & World, Inc., 1958.

Maline et al. Studies in the Short Story. N. Y.: L. W. Singer Co., Inc., 1967.

_____. The Short Story. N. Y.: Singer, 1967.

_____. Modern Fiction. N. Y.: Singer, 1967.

_____. The Twentieth Century. N. Y.: Singer, 1967.

McCormick, Paul, et al. Adventures in English Literature. (Classic ed.) N. Y.: Harcourt, Brace & World, Inc., 1968.

Monroe et al. Open Highways Series. Glenview, Illinois: Scott, Foresman & Co., 1967.

Naas. Readings to Enjoy. N. Y.: Macmillan Co., 1967.

Nieman, Egbert W., et al. Adventures for Readers, I. (Classic) N. Y.: Harcourt, Brace & World, Inc., 1968.

_____. Adventures for Readers, II. (Classic) N. Y.: Harcourt, Brace & World, Inc., 1968.

Perrine, Laurence, et al. Adventures in Appreciation. (Classic edition). N. Y.: Harcourt, Brace & World, Inc., 1968.

Pooley et al. Projection in Literature. Glenview, Illinois: Scott, Foresman & Co., 1967.

_____. Counterpoint in Literature. Glenview, Illinois: Scott, Foresman & Co., 1967.

_____. Outlooks Through Literature. Glenview, Illinois: Scott, Foresman & Co., 1968.

_____. England in Literature. Glenview, Illinois: Scott, Foresman & Co., 1968.

_____. Exploring Life Through Literature. Glenview, Illinois: Scott, Foresman & Co., 1968.

_____. Galaxy Series. Glenview, Illinois: Scott, Foresman & Co., 1963-67.

Scheld. Designs in Fiction. N. Y.: Macmillan, 1968.

Schlakman. Readings to Remember. N. Y.: Macmillan.

_____. Stories to Remember. N. Y.: Macmillan.

Schorer et al. American Literature. Boston: Houghton Mifflin Co., 1968.

Shafer et al. Success in Reading Series. Morristown, N. J.: Silver Burdett Co., 1967-68.

Smiley et al. Gateway English Series. N. Y.: Macmillan Co., 1966-67.

Stanchfield et al. Learning to Read While Reading to Learn Series. Century Consultants, 1968.

Steinberg et al. Insight: Experience of Literature. N. Y.: Noble & Noble Publishers, Inc., 1968.

Strand et al. Teen Age Tales. Lexington, Mass.: D. C. Heath & Co., 1964-66.

Van Doren et al. Insights into Literature. Boston: Houghton Mifflin Co., 1968.

B. Non-state-adopted supplementary materials:

Angus, ed. Best Short Stories of the Modern Age. Greenwich, Conn.: Fawcett Books.

_____. Contemporary American Short Stories. Greenwich, Conn.: Fawcett Books.

_____. Great Modern European Short Stories. Greenwich, Conn.: Fawcett Books.

Bennett, ed. Great Tales of Action and Adventure. N. Y.: Dell Publishing Co., Inc.

Cerf, Bennett, ed. Great Modern Short Stories. N. Y.: Random House, 1942.

Chaucer, Geoffrey (R. M. Luniansky, Trans.) Canterbury Tales. N. Y.: Washington Square Press, Inc.

Clarke, John Henrik, ed. American Negro Short Stories. N. Y.: Hill and Wang.

Crane, Milton. 50 Great Short Stories. N. Y.: Bantam Books, Inc., 1952.

_____. 50 Great American Stories. N. Y.: Bantam Books, Inc.

Goodman, Roger B. 75 Short Masterpieces. N. Y.: Bantam Books, Inc., 1961.

Haupt, Hannah B. ed Man in the Fictional Mode Series. (Books 1-6). Evanston, Illinois: McDougal, Littell & Co., 1970.

Houghton, Norris, ed. Great Russian Short Stories. N. Y.: Dell Publishing Co., Inc.

Hughes, Langston, ed. The Best Short Stories by Negro Writers. Boston: Little, Brown and Co.

Isherwood, Christopher. Great English Short Stories. N. Y.: Dell Publishing Co., 1957.

Price, Vincent and Chandler, Brossard, eds. Eighteen Best Stories by Edgar Allen Poe. N. Y.: Dell Publishing Co., Inc.

Serling, Rod. More Stories from the Twilight Zone. N. Y.: Bantam Books, Inc.

Shafer, Robert and Verlene Bernd., eds. Personal Code. N. Y.: Scholastic Book Services.

_____. Success. N. Y.: Scholastic Book Services.

Spector, Robert Donald, ed. Seven Masterpieces of Horror. N. Y.: Bantam Books, Inc.

Spender, Stephen, ed. Great German Short Stories. N. Y.: Dell Publishing Co., Inc.

Stegner, Wallace and Mary. Great American Short Stories. N. Y.: Dell Publishing Co., Inc.

Stern, Philip Van Doren, ed. Modern American Short Stories. N. Y.: Washington Square Press, Inc.

Warren and Erskine, eds. Short Story Masterpieces. N. Y.: Dell Publishing Co., Inc.

V. TEACHER RESOURCES

A. Textbooks

Boynton, Robert W. and Maynard Mack. Introduction to the Short Story. N. Y.: Hayden Book Co., Inc., 1965.
Part one analyzes the form of the short story by plot, character, point of view, tone, setting, and theme. Part two places together stories by type and part three by theme. Discussion questions follow each selection.

Buckler, William E. and Arnold B. Sklare, eds. Stories from Six Authors. N. Y.: McGraw-Hill Book Co., 1960.
An in-depth look at the writings of six great short story writers. Authors include Greene, Warren, Joyce, Faulkner, James and Conrad. Questions for discussion and copies for written composition are suggested for each work.

Crane, Milton. 50 Great Short Stories. N. Y.: Bantam Books, Inc., 1952.
A collection of short stories representing the best American, British, and continental writers of the past century.

Current-Garcia, Eugene and Walton R. Patrick. What is the Short Story? (Case Studies in the Development of a literary Form) Glenview, Illinois: Scott, Foresman & Co., 1961.
The first section of this high ability book contains over twenty-five critical comments defining and discussing the short story. The second section includes short stories with questions for study and discussion following each.

Eaton, Harold T. Short Stories For Study and Enjoyment. N. Y.: The Odyssey Press, Inc., 1959.
The editor discusses the development and technique of the short story and the problems in writing a short story in the first part of the book. One section is then devoted to modern short stories and the second to earlier types of fiction. Each selection is followed by discussion questions including one on word study and questions pertaining to the particular element of the short story emphasized in that selection.

Fields, Jack. A Study of the Short Story. Wichita, Kansas: McCormick-Mathers Publishing Co., Inc., 1965.
A collection of stories emphasizing the differences in people, in times, and in places, and the variety in problems and conflicts. Each selection is followed by questions and comments on the story as well as exercises in word study and suggestions for composition.

Goodman, Roger B. 75 Short Masterpieces: Stories from the World's Literature. N. Y.: Bantam Books, Inc., 1961.
A collection of short stories from Aleichem to Zweig ranging from the fourteenth century to the present.

Isherwood, Christopher. Great English Short Stories. N. Y.: Dell Publishing Co., Inc., 1957.
A collection of thirteen stories by great English writers including Conrad, Lawrence, and Maugham.

Kimball, Rodney A. The Short Story Reader. N. Y.: The Odyssey Press, 1961.
The first part of the book not only contains stories to be read for pleasure but also stories which in addition to being enjoyable also provide another reason for reading. The second part of the book contains additional stories for reading with suggestions for study following each.

O'Faolain, Sean. Short Stories - A Study in Pleasure. Boston: Little, Brown and Co., 1961.
A collection of stories selected because of the pleasure they offer the reader. Discussion questions and comments follow each selection.

Perrine, Laurence. Story and Structure. N. Y.: Harcourt, Brace & World, Inc., 1966.
Part one includes several selections under the elements of the short story which includes plot, character, theme and point of view. Part two provides stories for further reading. Discussion questions follow each selection.

Schweikert, H. C. Short Stories. N. Y.: Harcourt, Brace & World, Inc., 1935.
The editor's introduction contains a definition of the short story as well as discussion of the elements and types of the short story. A historical sketch of the genre is also included.
The selections represent the best writers of the short story from throughout the world from the nineteenth and early twentieth centuries. Questions and suggestions for composition follow each story.

Sklare, Arnold B. and William E. Buckler. Stories from Six Authors. Second series.
An in-depth study of six authors arranged in an approximate order of increasing complexity of theme and style. Authors include: Moravia, Porter, Joyce, Mann, Lawrence, and James.

B. Professional books and periodicals

Baker, Virginia M. "Teaching Point of View in Fiction." English Journal. December, 1963; pp. 699-701.

Breault, C. W. "Three Steps to Short Stories." English Journal. March, 1956; pp. 141-144.

Burton, Dwight. Literature Study in the High Schools. N. Y.: Holt, Rinehart & Winston, 1959.

Felsen, Henry G. Three Plus Three. Glenview, Illinois: Scott, Foresman & Co., 1969.

Hiatt, Mary. "Teaching the Writing of a Short Story," English Journal. December, 1965; pp. 810-818.

Jacoby, Susan and Richard J. Lavigne. "The Super Short Story," English Journal. September, 1967; pp. 855-857.

Peltzie, Bernard E. "Teaching Meaning Through Structure in the Short Story," English Journal. September, 1966; pp. 703-709.

Sohn, David A. Pictures for Writing. N. Y.: Bantam Books, Inc., 1969.

C. Films

Bartleby	28 minutes
Discussion of story	10 minutes

Bespoke Overcoat Brandon rental	37 minutes	
Black Cat, The	15 minutes	BPI 1-11806
Dickens' Christmas Carol	10 minutes	BPI 1-05736
Dr. Heidegger's Experiment Discussion of story	22 minutes 10 minutes	Encyclopaedia Britannica Educational Corp.
Eye of the Beholder, The	30 minutes	BPI 1-30023
Lady or the Tiger, The Discussion of story	16 minutes 10 minutes	Encyclopaedia Britannica Educational Corp.
Lady or the Tiger, The Films Inc. rental	9½ minutes	
Literature in America: The Short Story	20 minutes	BPI 1-11790
Lottery, The Discussion of story	18 minutes 10 minutes	Encyclopaedia Britannica Educational Corp.
My Old Man Discussion of story	27 minutes 10 minutes	Encyclopaedia Britannica Educational Corp.
Occurrence at Owl Creek Bridge, An	27 minutes	BPI 1-31807
Poe, Edgar Allan: Background For His Work	14 minutes	BPI 1-11804
Red Balloon, The	35 minutes	BPI 1-40015
River Boy	17 minutes	BPI 1-13827
Symbolism in Literature	16 minutes	BPI 1-11785
Tell-Tale Heart	20 minutes	BPI 1-13160
Unicorn in the Garden, A Learning Corp. of America rental	7 minutes	

What's in a Story? 14 minutes BPI 1-11783

D. Filmstrips/Records

Ernest Hemingway. The Man: A Biographical Interpretation
GA 510 2 FS/Rec.

Ernest Hemingway. The Writer: Big Two-Hearted River.
GA 507 2 FS/Rec.

Gold Bug, The
Encyclopaedia Britannica, Educational Corp.

Luck of Roaring Camp, The
Encyclopaedia Britannica, Educational Corp.

Man Without a Country, The
Encyclopaedia Britannica, Educational Corp.

What to Look for In Drama & Fiction
4 FS/Rec. Eye Gate 3-2

World of Mark Twain, The
GA 503 2 FS/Rec.

E. Records

Adventures of Sherlock Holmes. Audio Books.

America Listens to Literature. Vocab Records.

Bret Harte. Caedmon

Christmas Carol, A. BPI 4-40351.

Dr. Jekyll and Mr. Hyde. Audio Books.

Great Tales and Poems of Edgar Allan Poe. BPI 4-00057.

John Mason Brown discusses the Humanities. Men and Ideas Series.
Educational Audio Visual, Inc. (Ten records).
#3 The Artist and His Times, #5 The Development of Style,
#6 The Revelation of Character, #9 What Determines Taste,
#10 Men and Ideas.

Kipling Collection, A. Listening Library, Inc., A, 1625.

Marianne Moore Reading. In addition to selections from her own poetry, Miss Moore reads seven translations from the Fables of LaFontaine including "The Fox and the Crow" and "The Hen that Laid the Golden Eggs."

Mark Twain Read by Hiram Sherman (short story). Spoken Arts 778. Includes "Jim Baker's Blue Jay Yarn" and "Punch, Brothers, Punch."

Many Voices: Adventures in American Literature. Spoken Arts, Inc.

O. Henry. Listening Library.

Red Badge of Courage and The Veteran. Educational Audio Visual, Inc., LE 7724.

Ring Lardner's Short Stories. Listening Library.

Short Stories of O. Henry. Listening Library.

Strange Case of Dr. Jekyll and Mr. Hyde. BPI 4-00072.

Stories of Mark Twain. Caedmon.

Tennessee Williams Reading His Works. Includes the short story "The Yellow Bird." Caedmon TC 1005.

Washington Irving. Educational Audio Visual, Inc. LE 7595. Legend of Sleepy Hollow, Rip Van Winkle.

Way It Is, The. Xerox Co. Includes: The Pit and the Pendulum; Not Poor, Just Broke; The Adventures of the Speckled Band; Getting Rich Quick; The Riot on 96th Street; Thank You, M'am; Rumble Tonight!; Young Convicts; That Saturday Night in Harlem; A Piece of Steak.